

Name: _____

AGNES SCOTT COLLEGE
Music Theory SAMPLE Placement Exam

Earning a combined score of 85% or above on both the theory and the aural skills exams will enable you to place out of Music Theory I (MUS 109).

SECTION 1

I. Name the following pitches using letter names.

II. Write enharmonic equivalents.

III. Name these intervals.

IV. Write the interval above the given note.

Perfect 5th Major 3rd minor 2nd Perfect 8^{va} Triton Major 6th Major 2nd

V. Complete these measures with the appropriate value (note, rest, or dot).

VI. Fill in the blanks.

In C there are _____ beats per measure. A _____ (kind of note) gets one beat. Each beat equals _____ quarter notes and _____ eight notes.

In $\frac{3}{4}$ there are _____ beats per measure. A _____ (kind of note) gets one beat. Each beat equals _____ eight notes and _____ sixteenth notes.

In $\frac{9}{8}$ there are _____ beats per measure. A _____ (kind of note) gets one beat. Each beat equals _____ eight notes and _____ sixteenth notes.

VII. Name these key signatures.

The image shows five measures of musical notation on a grand staff (treble and bass clefs). Each measure contains a single chord. The key signatures are: 1. C Major (no sharps or flats), 2. D Major (two sharps: F# and C#), 3. E Major (three sharps: F#, C#, and G#), 4. F Major (one flat: Bb), and 5. G Major (one sharp: F#).

___ Major ___ minor ___ Major ___ Major ___ minor

VIII. Write these key signatures in both staves.

The image shows five measures of empty musical notation on a grand staff (treble and bass clefs) for writing key signatures.

D Major G Major A \flat Major F minor E minor

IX. Write the following scales.

A Major

A single empty musical staff with a bass clef for writing the A Major scale.

C Melodic Minor (up and down!)

A single empty musical staff with a treble clef for writing the C Melodic Minor scale.

X. Identify the root and quality (major, minor, diminished, or augmented) of these triads.



XI. Write the following triads.



B diminished C# minor D Augmented F Major Eb minor A Major

XII. Define these terms and symbols.

a) Legato: _____

b) Allegro: _____

c) Diminuendo: _____

d) *mf*: _____

e) ☺ : _____

f) *pp*: _____

g) *8^{va}* : _____

SECTION 2

I. Analysis

- Identify the key and analyze the following passage from Mozart's Piano Sonata K284 with Roman numeral analysis.
- Circle all non-harmonic (non-chord) tones.
- What is the type of cadence at the end of this excerpt? _____
- Is the texture 'polyphonic,' 'monophonic,' or 'homophonic'? _____
- What is the interval between the boxed notes on measure 2? _____

Var. IV.

f

5 4 2 3 2 1 5 4 2 3 1 3
5 4 5

II. True or False?

- ___ Parallel octaves are allowed between outer voices.
- ___ The seventh of a chord resolves down.
- ___ The *leading tone* is found in the *subdominant* triad.

- ___ In a 'Cadential $\overset{6}{4}$ ', the bass is doubled.
- ___ Bach never wrote parallel fifths.
- ___ In minor mode, the *subtonic* and the *leading tone* triads differ in just one note.
- ___ *Neighboring tones* are approached by step and resolved by step.
- ___ *Picardy third* is an augmented third found in some compositions in the minor mode.